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# BRITTANY RUNS A MARATHON

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## ***BRITTANY RUNS A MARATHON***

Hilarious, outgoing and always up for a good time, New Yorker Brittany Forgler is everybody's best friend — except maybe her own. At 27, her hard-partying ways, chronic underemployment and toxic relationships are catching up with her, but when she stops by a new doctor's office to try to score some Adderall, she gets slapped with a prescription she never wanted: Get healthy. Too broke for a gym and too proud to ask for help, Brit is at a loss, until her seemingly together neighbor Catherine pushes her to lace up her Converse sneakers and run one sweaty block. The next day, she runs two. And soon, after finishing her first mile, she sets an almost unthinkable goal: running in the New York City Marathon.

Award-winning playwright Paul Downs Colaizzo makes his directorial debut with ***Brittany Runs a Marathon***, an uproarious, irreverent and surprisingly emotional comedy inspired by real events. The irresistible cast, led by Jillian Bell, lends heart and soul to this inspirational story of a party girl who finally finds real friends — and dignity — by taking control of her future, one city block at a time.

Winner of the 2019 Sundance Film Festival Audience Award, ***Brittany Runs a Marathon*** is written and directed by Paul Downs Colaizzo. It stars Jillian Bell (*22 Jump Street*, “Workaholics”), Michaela Watkins (“Casual,” “Trophy Wife”), Tony Award nominee Micah Stock (“Escape at Dannemora,” “Bonding”), Utkarsh Ambudkar (*Pitch Perfect*, “The Mindy Project”), Alice Lee (“Take Two,” *Sierra Burgess Is a Loser*) and Lil Rel Howery (*Get Out*, *Bird Box*).

The film is produced by Tobey Maguire (*The Best of Enemies*, *Pawn Sacrifice*), Matthew Plouffe (*The Fifth Wave*, *The Best of Enemies*) and Margot Hand (*Tumbledown*, *Permission*). Director of photography is Seamus Tierney (*Boys Don't Cry*, *Adam*). Production designer is Erin Magill (*Hearts Beat Loud*, *Flock of Four*). Editor is Casey Brooks (*Obvious Child*, *Landline*). Original music is by Duncan Thum (“Chef's Table,” *The Iron Orchard*). Costume designer is Stacey Berman (*The Miseducation of Cameron Post*, *Villains*). Executive producers are Jillian Bell, Paul Downs Colaizzo and Richard Weinberg (*Boys in the Wood*, *Rub & Tug*).

## ABOUT THE PRODUCTION

Writer and director Paul Downs Colaizzo drew on very personal experiences for his debut film, which he describes as a love letter to his best friend, Brittany O'Neill. "It was born out of the compelling, painful, hilarious and inspiring journey she took in her late 20s," he explains. "My concept for the film was to take a stock character from big American comedies — the 'hot mess,' the 'fat sidekick' — and turn the camera squarely in her direction. What's her *human* story? What does she *want*? What does she struggle with? And how is her story everyone's story?"

Known for his archly witty depictions of 21<sup>st</sup>-century American life, including his Helen Hayes Award-winning play *Really Really*, Colaizzo crafts an unusually poignant portrait of a young woman uncovering her long-buried potential. The filmmaker and O'Neill became friends in college. "She was everyone's favorite person to be around," he says. "She had a way of making everything into a hilarious joke. But her life was also dysfunctional — by our late 20s, she was neglecting her student loans and drinking on weeknights. Then she decided to make a change."

Brittany began running, first for just a few blocks. "I watched her realize she was capable of more than she thought," the filmmaker recalls. "She began to shift what she expected from herself. I knew, as a writer, that a story like this needed to be told and it needed a big-screen treatment. Characters like Brittany don't usually get to have depth and pathos in movies. I wanted to give this archetype a true hero's journey and let it be both entertaining and emotional."

O'Neill never expected her story would end up on a big screen — or any screen for that matter. "Paul had already been such a huge part of my decision to get healthy," she says. "He even helped me create a fundraising video so I could pay the fee to enter the marathon. When he told me he was writing a movie about me and my journey, I was surprised and excited."

The basic premise of the film — a young woman who decides to change her life by running the New York City Marathon — is true, she says, but Colaizzo took significant liberties with the details. O'Neill's parents are alive, and rather than taking tickets at a theater, she actually served as managing director at New York's Naked Angels theater company at age 23. "But I was a mess in many ways and hadn't yet put much effort into building a life for myself that I really liked," she recalls.

After spending years reading first drafts of her best friend's plays, O'Neill found herself giving feedback on a story loosely based on her own life. "Talking about a character who was going through a lot of what I was going through was both fun and beneficial. Reading Paul's version of Brittany helped me realize I was focusing so much on my weight. I was trying to find other metrics to prove that I should be allowed to love myself. Really, I ended up being inspired by a story that was inspired by me."

Colaizzo's script celebrates his friend's experience, as well as the capacity we all have to change our lives. "At the top of the film, Brittany is a guaranteed good time," he says. "She wears purposeful blinders that make her unthreatening and directionless. You will never feel bad about yourself hanging out with that version of Brittany. But we watch as she starts to look at herself and her life in a different way. She becomes self-aware and self-respecting. That's something we can all be inspired by."

## Getting to Yes

Brittany O'Neill's story was still unfolding in real life when actor and producer Tobey Maguire dropped in on a performance of one of Colaizzo's plays in New York. Impressed by what he saw, he invited the playwright to meet with him and his producing partner, Matthew Plouffe, to discuss possible future film projects. "We talked about what he wanted to do next," remembers Maguire. "He mentioned a couple of ideas he was pursuing, and one of them was *Brittany Runs a Marathon*. We knew he hadn't written a film script before, but his plays were so strong that we offered him a deal to write a screenplay."

"We fell in love with his voice," adds Plouffe. "Paul understands the nitty gritty of the inner workings of humanity. A lot of people would have made a broad comedy full of cheap jokes about an overweight girl. The Brittany he created is totally and completely human and also very funny. When he pitched the story, it seemed like *Rocky* for someone like my little sister — and for someone like me as well."

Colaizzo writes the way he speaks, says Maguire, with an articulate blend of humor, truth and compassion. "Just listening to him recount his day is so enjoyable," the producer says. "The way he frames events makes me laugh, and there's structure to his conversation."

Maguire, Plouffe and Colaizzo spent several years developing the script before they had a draft they were ready to move forward with. When producer Margot Hand joined the team, she was impressed by Colaizzo's compelling and entertaining storytelling. But she was even

more amazed by how accurately he had captured and could speak to a female point of view. “I couldn’t believe a guy wrote it,” she recalls. “There were so many things in it that I said or thought to myself. I thought, how did he get inside my head?”

Hand found herself wishing she had seen someone like Brittany presented on screen as a heroine while she was growing up. “Brittany’s not someone we see at the center of a film often, if ever,” she observes. “It would have been important to me. She’s so much more than a sidekick and it’s a true story, where someone you can relate to goes through this huge life event and comes out on the other side more evolved. I think it’s really important for everyone to see, but especially girls and young women.”

With the script finalized, the producers engaged in numerous conversations about the right director to realize it. Colaizzo proposed he tackle it himself. “They very reasonably said no, given that I had never directed anything before,” he remembers. “But I had been through enough projects to know that great, character-driven stories can get lost in translation if no one is there to protect them. I wanted to protect the balance in the story I’d found while writing it. I saw directing it almost as an extension of writing it.”

So he didn’t give up. He carefully crafted a look book and a presentation of his vision for the film that he took to Los Angeles to try to win over the producers. And he succeeded. “He did a lot of great work to convince us he could bring this character to life better than anyone else,” says Plouffe. “This is the first project we have fully financed ourselves, so we knew it was a huge risk. We believed it was a story and character for our time and an opportunity to touch a broad audience.”

So as O’Neill trained to run the New York City Marathon in real life, Colaizzo prepared for his own transformation: becoming a film director. “I’ve always enjoyed working with actors,” he says. “But I studied drama at NYU, not film, so the cinematic canvas was new to me. As a playwright, I’m inclined to focus on character above all else. So to understand and command the elements of filmmaking that I wasn’t experienced in — camera and movement, lighting and color — I looked at every choice as an extension of Brittany’s inner life and emotional journey. ”

## **Jillian, Meet Brittany**

Actor Jillian Bell is known primarily for her work in such comedies as “Workaholics” and *22 Jump Street*, as well as for her Emmy-nominated stint as a writer on “Saturday Night

Live.” “I have always been a fan of hers,” says Colaizzo. “She read the script, we had a couple of meetings, and it was so clear that the emotional journey of the character resonated with her on a sincerely personal level. I could tell I was speaking with an artist who was nervous and excited to share her soul. That felt like a recipe for an electric performance.

“I told her in the beginning that either we both succeed or we both fail on this film,” he continues. “There’s no in-between. Everything that is in Brittany’s heart and soul needed to be in Jillian’s eyes. She is the protagonist and the antagonist. It’s the story of a woman locked in a battle with herself. Jillian naturally brought the character to life with every expression, every small action, every nuance.”

Plouffe immediately took to the idea of Bell for the role. He says he was confident she was ready to carry a movie after watching her star rise over the years. “She’s so talented. She had read the script and it was clear this was very personal for her, which can be magical on screen,” Plouffe says. “She actually said she wouldn’t allow anyone else to play the role!”

Bell’s transition from comedy to a more dramatic role was a wonder to witness, according to Hand. “Jillian put herself out there for the movie,” says the producer. “Watching her go to such great emotional places was awe-inspiring. She went through a huge physical transformation every day. Sometimes it was four hours of makeup and prosthetics. And she stayed upbeat and funny and smart throughout.”

Playing Brittany was Bell’s first lead role in a film, as well as her first time serving as an executive producer. “It meant a lot for it to be this movie,” she says. “Seeing someone like her as the lead in a movie was very important to me. This is a real woman’s story that comes with all of real life’s ups and downs. Brittany is messy and lovable and heartbreaking and joyful and raw and funny all at the same time. At 27, she’s trying to make sense of her life.”

Although she’d seen a video of O’Neill, the actress says she purposely didn’t meet the woman her character was based on until O’Neill visited the set after shooting had begun. But she did other things to put herself into the real-life Brittany’s (running) shoes. For instance, Bell worked with a running coach before shooting started, and went through many of the changes her character did.

“I wanted to get as close to Brittany’s real-life transformation as possible,” she says. “The physical part of this journey was so important. The difficulty of changing yourself is something everyone can identify with. It’s so relatable to look at your life and think, ‘I haven’t made anything of it,’ but choosing to put yourself first can be beautiful.”

Bell's passion for the project matched Colaizzo's. "It took over my life," she says. "Paul and I talked daily about dialogue and the character's motivation — sometimes going through scenes line by line. He was always available and excited to talk, and he knew the answers to all my questions. He was super open to collaboration, but we stuck mostly to the script because it was so on-point."

After seeing the film, O'Neill says she feels bonded to Bell forever. "Watching her performance, I felt like she'd genuinely experienced all of the emotions I had. She's a great actress and she nailed it."

Maguire concurs: "Jillian Bell is a remarkable performer, and she puts a character on film that captures so many elements of being alive today."

### **Team Brittany**

Micah Stock plays Seth, another novice runner who becomes one of Brittany's best friends and most enthusiastic supporters. The Tony-nominated actor knew of Colaizzo's work through the theater world, but the two had never worked together before. "He is collaborative and precise in a way only playwrights can be," says Stock. "Paul brought together a group of actors as fiercely talented as they are kind, which doesn't happen often. And he wrote such great dialogue that there was no urge to ever stray from his words."

According to Stock, Seth and Brittany are both looking to prove themselves. "Seth starts running to show his son that if you put your mind to something you can get it done." Like Brittany, Seth is coming up against a societally ingrained idea of what the world expects from him. "For so many years being a gay man meant being narrowly defined. You were expected to like shopping or be effeminate, but queer people are as varied and dynamic as anyone. Seth realizes the boxes the world puts him into, and he wants to make sure his children see that people may try to put their expectations onto you, but you don't have to accept them."

We all have a bit of Brittany inside us, says the actor. "Breaking out and saying, 'No, I'm not who you expect, I'm not just a sidekick or the supporting player,' is tough. It's really hard to be the author of your own existence. But we are all at the center of our own stories, and I'm so happy to be part of a film where everyone is a full person."

Colaizzo admits that if there is a character in this film that is in any way based on him, it would be Seth. "I wanted America to see two men and their kids in a warm and celebratory way," he says. "Micah is alive and charismatic and idiosyncratic. Some of that is him and some

of it is his choices and it all makes him an easy best friend for Brittany, but also for the audience.”

Bell not only put her stamp on her character, she also set the tone for a warm, supportive set, according to her co-star. “She’s generous as a person and an actor,” says Stock. “And she’s insanely funny. The first day I thought I would be fired because I couldn’t get through three lines of dialogue without laughing. Her positivity infects everyone around her.”

Catherine — or “Moneybags Martha” as Brittany derisively calls her neighbor — is a photographer and a married woman with a Manhattan home and a studio in Brittany’s Astoria building. On the surface, she is someone Brittany believes she has nothing in common with: a successful adult with money, a career, a husband and children. She runs long distances every day and drinks green smoothies. “Of course, she is dealing with her own world of pain,” says Colaizzo. “But Brittany is so invested in her own disappointment, she can’t see anything else.”

Michaela Watkins, who plays Catherine, says she is always keen to work with a playwright. “We speak the same language. But I have no idea how Paul, as a first-timer, has the confidence he does. He knew just how to make this the best possible version of the story and it made the process so enjoyable.”

Catherine is not living the ideal life Brittany imagines, says Watkins, best known for her time on “Saturday Night Live,” as well as roles in such acclaimed series as “Catastrophe,” “Transparent,” and “Casual,” in which she starred. “No one is as they first appear. You think one thing and when you get to know the characters, you realize you have it wrong — and so do they. I like that. To Brittany, Catherine may be ‘Moneybags Martha,’ but her life in no way resembles the fairy tale Brittany imagines.”

Instead of resenting Brittany, however, Watkins’ character attempts to take the younger woman under her wing. “Catherine has more life experience,” Watkins observes. “She thinks Brittany is someone she can help and maybe mentor. She brings her into her running group and says, essentially, ‘I’ve been where you are.’ The film is joyful and funny and not at all expected. It was an opportunity to develop a real character, instead of just coming in and telling jokes.”

Brittany’s roommate Gretchen is a character that in the wrong hands might have been one-dimensional — the pretty but vacant party girl who spends all her time on her cell phone — but Colaizzo and actress Alice Lee give the character her own poignancy. “I have such a soft spot for Gretchen,” says the writer-director. “She is also just trying to feel good about



herself, but — unfortunately — that involves comparing herself to everybody else. I found Alice's take on Gretchen to be surprisingly sympathetic.”

Gretchen is in many ways the same as Brittany, notes Colaizzo. “She feels bad about herself and wants to enjoy her life, but she can be toxic to herself and the people around her. In the world today, many people use social media as a way to feel valued or valuable. Gretchen is constantly looking for likes, both on the internet and off.”

Although Lee recognizes her character's many limitations, she says playing her was a lot of fun. “She's kind of a subtle bitch. When Brittany tries to change, Gretchen behaves so badly it forces Brittany to realize it's actually a very negative relationship. I just love the script because it's unapologetic and honest but lovely and hopeful.”

Lee has nothing but praise for Colaizzo and her cast mates. “The atmosphere was always open and creative, so when Paul throws things at you, you go with it. And Jillian is so good in this role. Her Brittany is goofy but grounded, relatable, with the perfect balance of humor and darker moments. How does she do that?”

Brittany finds a new romantic interest while working as the daytime house-and-dog sitter in a luxurious Manhattan home. When feckless hipster Jern, played by Utkarsh Ambudkar, shows up for the night shift, she quickly realizes he isn't just house-sitting — he's living there. Instead of turning him in, though, Brittany moves in herself, and what starts out as an antagonistic relationship soon evolves into a complex friendship.

“Jern is a man-child,” says Colaizzo. “He's in his mid-30s and protecting the idea that he is capable of achieving great success by not doing anything. This way, he shields his fragile ego by avoiding failure.”

Ambudkar's credits include recurring roles on “The Mindy Project,” “Brockmire” and “White Famous,” as well as roles in features *Blindspotting* and *Ride Along 2*, among others. Rangy, a little goofy and of South Asian descent, Ambudkar is not what Hollywood has historically considered a typical love interest. But his effortless charisma and humor make him well suited for the role, says Hand. “Utkarsh is dreamy as a leading man. And he's a comedy powerhouse. Watching him riff with Jillian was hilarious.”

The actor describes his character as a “study in unfulfilled potential.” “He has fallen by the wayside of his own dreams,” Ambudkar says. “He lacks inspiration and motivation but not ego. Brittany's transformation inspires him to look deep into who he wants to be.”

The filmmakers say that they were creating a realistic picture of New York when they cast Ambudkar. “This is the city we know,” says Plouffe. “We’re proud of the diversity of this cast. It would have been silly to paint a different picture because this is the canvas of the world today. Utkarsh doesn’t always get romantic roles, but he was born to play this character.”

Ambudkar says he was drawn to the script’s heart, and also to the idea of the underdog coming out on top. “I’m a proponent of the underdog and I love sports movies, which in some ways this is. It’s also a very personal story about what you can accomplish by pushing yourself to be better than you are. For me, as a South Asian actor, playing a three-dimensional character and the romantic lead is an opportunity I hadn’t gotten before. Jern and Brittany are both a little different visually from what this culture normally thinks of as attractive. They are not what you see on billboards or in ads, and that’s part of their appeal, I think.”

The final principal character in Brittany’s story may be the most unexpected. Comedian and actor Lil Rel Howery plays Demetrius, her brother-in-law, the man who raised her after tragedy struck her family and her biggest advocate since the day he took her in. “I don’t know that Lil Rel has ever taken on a role like this before,” says Colaizzo. “We get to see him in a new light, full of awe and wonder and love.”

The role was rewritten for Howery — whose previous big screen credits have included *Get Out* and *Bird Box* — after he met for another part, says the director. “Before meeting Rel, Brittany’s father figure in the script was written to be her biological father, but Rel understood the script from such a wise and loving place, I rewrote the father character for him. He brought a specific life to the character that no one else would have been able to deliver.”

## **Hometown Hero**

The film is set almost entirely in New York City, the place Colaizzo has come to call home since going to college there. Finding locations expansive enough for his purposes and within his budget was challenging, but ultimately worthwhile. “The city is a character in the movie,” he says. “Much like Brittany, New York is full of contradictions, and I love it.”

The film includes a poignant scene in which Brittany is traveling from Manhattan into Queens, wistfully looking back at the city. “It’s meant to feel as though she’s living her dream and yet not living it at all,” he says. “A lot of my theater friends live or have lived deep into the outer boroughs. They’ve described the feeling that the New York they meant to come to — the reason they are here in the first place — is somehow still out of their reach.”

Production designer Erin Magill worked with the filmmakers to find and adapt the many settings needed for ***Brittany Runs a Marathon***. The homes run the gamut from stratospherically pricey to absolutely basic, which reflects the economic diversity of both the city and this cast of characters. From the Upper East Side mansion where Brittany and Jern meet to the rundown Astoria tenement flat she shares with Gretchen, the settings provide a cross-section of New York City that the filmmakers used to create a reflection of Brittany's inner life.

"The script was so unexpected," says Magill. "Every time I thought it might go in a clichéd direction, it blew me away. It brought back moments in my life when I felt like I was at rock bottom, and everyone else was doing so well. And I think everyone feels that way sometimes."

The apartment Brittany shares with her party-girl roommate says a lot about the life they are leading, all bar-hopping, hookups and hangovers. "She's not taking care of herself or her space," explains Magill. "It is furnished with things Brittany picks up off the street or that she got from her family. A lot of the stuff is sentimental. There are touches that reflect her sense of humor, like the drawing of a fire on the fireplace."

The film also takes us inside the warm and cozy apartment Seth shares with his husband and children, Catherine's immaculate photography studio, the spectacular residence where Brittany and Jern house-sit, and Brittany's childhood home in Philadelphia. "The house-sitting site was originally supposed to be a renovated brownstone in Brooklyn, but I saw something with a grand staircase and a unique kitchen," Magill says. "We found an amazing place that needed very little renovation. It's tasteful and muted with small pops of color. After her cramped apartment, it is understandable why she decides to squat there. Then she has to return to the house she grew up in and it's like she's backtracking. It seems stagnant, like nothing has ever changed. She stays in a bedroom with wallpaper that's probably from the '70s and it's kind of depressing."

Costume designer Stacey Berman used clothing as an opportunity to illustrate the physical and emotional changes Brittany experiences over the course of the film. Color, fit and quality considerations all came into play. "The entire movie is about transformation, and we were very aware of using wardrobe to show that," she says. "We tried to keep the differences in size relatively subtle. Jillian is such a great performer that she could communicate those differences in her acting, so we resisted the urge to make things bigger or messier because the

character had been out all night or might be disheveled, knowing Jillian would supply that element.”

Bell used her prep time to shed 40 pounds, the exact amount of weight Brittany lost as she trained for the Marathon. “No one asked me to, but I wanted to get as close to Brittany’s real-life transformation as possible,” she says. “It was a way to honor her accomplishments and step into her shoes at the same time. I knew it wouldn’t be possible to do in the 27 days we had to shoot, but it was important to actually go through it to get an understanding of what she had done. I couldn’t believe how tough it was!”

For the film’s early scenes, before Brittany embarks on her fitness regimen, Colaizzo and Berman used old photographs of Bell to develop a look that evolves as Brittany undergoes her transformation. Customized bodysuits and padding in multiple sizes and shapes were fabricated and used in various combinations at different points in the film.

Berman explains. “It was extremely versatile. What we used at any given time also depended on what she was wearing. Quality of cut of the clothing makes a huge difference, so in the beginning we often put her in ill-fitting clothes.”

Brittany’s clothing becomes more body-conscious as she gains confidence. Color also made a difference for the character. “Paul wanted Brittany’s wardrobe to start out with pieces that were bright, colorful and fun,” Berman explains. “Brittany’s arc is one of maturation. The whole team created a world where we could start off by seeing her in a juvenile state. Then, she evolves.”

“There are always elements of comedy interspersed with moments of depth,” adds Berman. “Brittany’s palette starts out with primary colors and changes throughout the film. At the beginning, it’s brighter, but when she’s hurting it goes from Kelly green to olive, or from cherry red to cranberry.”

The character has more than 50 wardrobe changes throughout the film, and each one had to be planned to accommodate the padding, notes Berman. “The biggest challenge was making it clear that the transformation was more than physical. There was a lot of back and forth between wardrobe, hair and makeup, and the director. As a team, we wanted to make sure it was never just a movie about a woman who loses weight.”

## **Born to Run**

***Brittany Runs a Marathon*** is the first feature film ever to be shot during the iconic New York City Marathon, which is run every year on the first Sunday in November. An enormously popular event, it shuts down traffic in parts of the city as it winds from Staten Island through each of the city's five boroughs before reaching the finish line in Central Park. "It's an emotional, galvanizing moment in New York," says Colaizzo. "It's not every day that 50,000 dreams come true at the same time. New York is a city of strangers and clashing cultures, but on the day of the marathon, the city basically transforms into Mister Rogers' Neighborhood. You take a ride on the subway and everybody is smiling and wishing each other luck."

The event's organizer, the New York Road Runners, pulled out all the stops for the production, recalls Colaizzo. "We brought in three units that day. At 2:30 a.m., we all took a bus to the starting line. The race has several waves of starters, and Jillian ran with each of them except the first, which is for the most serious runners. She didn't run the whole race, but we filmed her at the beginning, middle and end of the course. We had Jillian and a camera person in the race and me running alongside with a monitor."

Plouffe says that arranging to film during the New York City Marathon will probably go down in his personal history as one of his greatest achievements as a producer: "It was one of the most extraordinary experiences ever, done on a wing and a prayer and a connection with the organizers. That process was a movie in itself and a leap of faith that paid off."

Bell's performance was so impressive, says Colaizzo, that while she was executing a part of the script that has Brittany struggling through the race, neighboring runners who didn't know she was acting rallied around her to help her keep running. "Brittany is supposed to be pushing herself to get to the finish line, but real runners were so convinced by Jillian's performance of a woman in pain, they stopped running their own races to help her run hers."

It was certainly an unforgettable day for Bell. The excitement was palpable, she recalls. "I don't know how they managed to edit it together because there wasn't a single take where no one tries to help me. No one in the race was going to let me fail."

A week after the marathon, the filmmakers re-created the race in miniature on a block in Brooklyn to capture additional shots, including Brittany's feet coming across the finish line. "We were so lucky," says Colaizzo. "We brought in 200 extras so we could capture the scope of the actual day. The weather was perfect and Erin recreated the finish line exactly, including thousands of crumpled Gatorade cups."

## Finishing the Race

The filmmakers say they set out to tell a story that is grounded and entertaining, inspirational and fun, and that reminds audiences to think big. Says Maguire: “Maybe we’ll inspire people to ask themselves what their metaphorical marathon is. We all struggle with fears and beliefs that we find within ourselves. But if you start with one step, sometimes literally, you can be better — maybe not the best, but better than you are now.”

For Plouffe, the reception the film received at the Sundance Film Festival proved there’s a little bit of Brittany in everyone. Looking around the theater after a screening, he saw a reaction he had never anticipated, one that demonstrated to him that Brittany is a rare character built for the big screen. “The number of tough dudes who were crying was shocking,” he says. “I had no idea they would be so inspired, but they saw themselves in her. It has been an amazing journey and now with Amazon’s support, it’s going to be released like the classic film it is.”

***Brittany Runs a Marathon***, says Colaizzo, is a celebration of what it took for one woman to find her footing, but it’s also a heartfelt nudge for anyone who needs a reminder that every race starts with a single step.

It’s a message Colaizzo hopes audiences will not only relate to, but also be inspired by. “The idea is, at the start of the film, the audience will think, ‘I know that girl.’ As the film goes on they’ll think, ‘Wait. I am that girl.’ And when the lights come up they’ll think, ‘If I pushed myself hard enough, I could be that girl.’”

## ABOUT THE CAST

**JILLIAN BELL (Brittany, Executive Producer)** has, with her versatility in both writing and acting, quickly established herself as a leading comedic force in the film and television arenas. She can be seen in the upcoming features *El Tonto*, opposite Charlie Day, John Malkovich, Adrien Brody and Kate Beckinsale; and *Sword of Trust*, alongside Michaela Watkins.

Bell recently sold a remake of the film *Splash* to Disney, with Imagine Entertainment producing. She will star opposite Channing Tatum. In this reimagined version, Bell will reprise Tom Hanks' role while Channing will play the "merman." The project is currently in pre-production.

Bell's breakout role came in *22 Jump Street*, in which she played the villainous Mercedes opposite Jonah Hill and Channing Tatum. She then appeared in such films as *Goosebumps*, *The Night Before*, *Inherent Vice* and *The Master*. More recently, Bell co-starred in *Fist Fight*, opposite Charlie Day and Ice Cube, and *Office Christmas Party*, with Jason Bateman and Jennifer Aniston. She was a standout in the 2017 comedy blockbuster *Rough Night*, alongside Scarlett Johansson and Kate McKinnon.

Bell has been busy on the TV side as well. She recently finished shooting the Showtime pilot "The Wrong Mans," opposite Ben Schwartz. She voices a character on the highly anticipated Fox animated series "Bless the Harts," co-starring Maya Rudolph, Kristen Wiig and Ike Barinholtz.

Bell was last seen as the star and co-creator of the hit Comedy Central series "Idiotsitter." Her other TV credits include "Workaholics," "Eastbound & Down," "Portlandia," "Partners" and "Curb Your Enthusiasm." She has voiced characters on animated projects such as "Bob's Burgers," "SuperMansion" and "Green Eggs & Ham."

**MICHAELA WATKINS (Catherine)** is a natural talent with an undeniable energy who has made her mark through a variety of impressive and unforgettable roles. Watkins can currently be seen in the fourth and final season of the hit Hulu show "Casual," playing a newly divorced sex therapist who is re-entering the world of casual dating. She plays Rob Delaney's sister in the new season of "Catastrophe" and joins the cast of "Search Party" as a tightly

wound federal prosecutor hell-bent on putting Dory (Alia Shawkat) and Drew (John Reynolds) behind bars.

Watkins is quickly becoming an indie film darling, after memorable performances in Lake Bell's *In a World...*, Jill Soloway's *Afternoon Delight* and Dave McCary's *Brigsby Bear*. She previously co-starred in such films as *Wanderlust*, opposite Jennifer Aniston and Paul Rudd; *Ibiza*, with Gillian Jacobs and Vanessa Bayer; *The House*, alongside Will Ferrell and Jason Mantzoukas; *They Came Together*, opposite Amy Poehler and Paul Rudd; and Nicole Holofcener's *Enough Said*, with Julia Louis-Dreyfus. Watkins recently wrapped production on Gavin O'Connor's drama *Torrance*, with Ben Affleck.

On the small screen, Watkins appeared in the first and second season of Amazon's Golden Globe Award®-winning drama "Transparent," with Jeffrey Tambor; the Netflix limited series "Wet Hot American Summer," opposite Bradley Cooper, Amy Poehler and Paul Rudd; and ABC's "Trophy Wife," alongside Bradley Whitford and Malin Ackerman. Her other TV credits include "Veep," "The Goldbergs," "Married," "The Comedians," "New Girl," "Enlightened," "Modern Family," "Children's Hospital," "The New Adventures of Old Christine," "Curb Your Enthusiasm," "Parenthood," "Key and Peele," "The Kroll Show," "Drunk History" and "Californication."

Watkins executive produced and co-created the USA Network comedy series "Benched," starring Eliza Coupe.

Watkins hails from the Groundlings Theatre, where many distinguished "Saturday Night Live" alums got their start. She joined the "SNL" cast in the 2008–09 season and made her mark with spot-on impressions of Arianna Huffington, Barbara Walters and Kathie Lee Gifford's sidekick Hoda Kotb.

Born in Syracuse, New York, and raised in Boston, Watkins pursued a career in regional theater before moving to Los Angeles. She received her B.F.A. from Boston University, where she studied acting and theater.

**UTKARSH AMBUDKAR (Jern)** is one of the freshest, smartest and most relevant voices in the business right now. He turned heads at the 2018 Sundance Film Festival with his pivotal, largely improvised scene in the middle of opening night entry *Blindspotting*, directed by Carlos López Estrada.



Ambudkar most recently completed work in New Zealand on *Mulan*, Niki Caro's live-action adaptation of Disney's 1998 animated feature. Based on a Chinese legend, the film follows the rise of Mulan during the Han Dynasty, when the daughter of a legendary warrior impersonated a man to fight against a Hun invasion.

The actor's other film credits include *Ride Along 2*, with Kevin Hart and Ice Cube (with whom he also co-starred in *Barbershop: The Next Cut*), and *Game Over, Man!*, with Adam Devine.

A rapper and creative force from a young age, Ambudkar was an original member of The Beatards, a New York-based underground hip-hop group. His musical work eventually helped Ambudkar land the role of Donald, a member of the competitive Treblemakers in *Pitch Perfect*, opposite Anna Kendrick, Elizabeth Banks and Rebel Wilson.

Ambudkar's small-screen work began with the role of Rishi in "The Mindy Project." He also played Raj, a young, charismatic announcer pitted against Hank Azaria's title character in the second season of IFC's "Brockmire." His other TV credits include Showtime's "White Famous," where he regularly stole scenes as a Hollywood agent, and "House of Lies," with Don Cheadle. The actor appeared on TNT's "Legends," had a recurring arc on ABC's "The Muppets" and guest starred on Hulu's anthology series "Dimension 404."

In 2016, Ambudkar played Apu's nephew Jay, the first Indian-American actor to lend his voice to "The Simpsons." A year later, in comedian the documentary *The Problem With Apu*, written by Hari Kondabolu, Ambudkar discussed the cultural ripple effects of one of the few Indian characters on TV.

Born in Baltimore, Maryland, Ambudkar trained at NYU's Tisch School of the Arts. While in New York, he acted in various plays and received a Lucille Lortel Award nomination for his work in "Animals Out of Paper," at the Second Stage Theatre.

Originating the role of Aaron Burr in the developmental readings of "Hamilton," Ambudkar later reunited with Lin-Manuel Miranda as part of the improvisational rap group Freestyle Love Supreme, which performed at a variety of festivals and venues around the world including an Off Broadway run at the Greenwich House Theater.

Ambudkar's debut album "Vanity," featuring Miranda, Daveed Diggs and Rafael Casal, drops this winter. His brand of raw and melodic hip-hop addresses race, the first-generation immigrant experience, politics and Hollywood.

**LIL REL HOWERY (Demetrius)** is a comedian, actor, writer and producer whose role as TSA agent Rod Williams in the Oscar® winner *Get Out*, written and directed by Jordan Peele, ushered Howery to star status. Winner of the Best Comedic Performance in a Movie at the MTV Movie & TV Awards, nominated for an NAACP Image Award for Outstanding Supporting Actor and crowned Bernie Mac Comedy King of the Year, Howery is experiencing instant success.

The actor recently played a lead role in the film *Uncle Drew* and guest-starred alongside Issa Rae in HBO's "Insecure." He also starred in the critically acclaimed NBC comedy "The Carmichael Show," opposite Loretta Devine and David Alan Grier, and executive produced, wrote and starred in the truTV sketch comedy series "Friends of the People." "Rel," the comedy he executive produced and starred in, aired for two seasons on Fox.

Previously, Howery appeared alongside Sandra Bullock in the buzzy horror film *Birdbox* and his standup special, "RELevant," was named one of "The 10 Best Stand-Up Specials of 2015" by Vulture.com.

**MICAH STOCK (Seth)** was recently seen opposite Patricia Arquette in Showtime's limited series "Escape at Dannemora," for director Ben Stiller, and can currently be seen in the Netflix series "Bonding." He is currently shooting Steven Spielberg's Apple series "Amazing Stories." Stock was nominated for a Tony Award® in 2015 for his Broadway debut in the hit revival of Terrence McNally's "It's Only a Play," opposite Matthew Broderick and Nathan Lane. The following season, he re-teamed with Lane for the 2017 Broadway revival of "The Front Page."

**ALICE LEE (Gretchen)** is a Chicago native who is quickly making a name for herself as a dynamic actress in film, television and theater. She was recently a guest lead in the Amazon anthology series "Electric Dreams: The World of Phillip K. Dick." Lee's episode was directed by Alan Taylor and she stars opposite Maura Tierney.

Previously, Lee worked as a series regular opposite Rachel Bilson in ABC's "Take Two." She popped up regularly on YouTube Premium's "Sideswiped" and played a lead role in the TNT miniseries "Gap Year." Lee also recurred on Freeform's "Switched at Birth," MTV's "Faking It" and Disney Channel's "K.C. Undercover." She has also made guest appearances

on CBS's "Two Broke Girls," Fox's "Son of Zorn" and "Grandfathered," FX's "Sex & Drugs & Rock & Roll," Hulu's "The Mindy Project" and NBC's "Smash."

On the big screen, Lee starred opposite Joey King in John R. Leonetti's *Wish Upon* and appeared in Matthew Coppola's feature *Alone*, opposite Sophie Turner and Ray Liotta. She was also seen in *Sierra Burgess Is a Loser*.

No stranger to the theater, Lee acted in the Broadway production of the Tony-winning musical "Spring Awakening" as well as Julie Taymor's "Spider-Man: Turn Off the Dark." She also played the role of Heather Duke in the Off Broadway musical "Heathers," based on the 1988 cult classic starring Winona Ryder.

## **ABOUT THE FILMMAKERS**

**PAUL DOWNS COLAIZZO (Director, Writer, Executive Producer)** is making his feature-film directorial debut. Also a playwright, Colaizzo's "Really Really" won a Helen Hayes Award and played a sold-out, twice-extended run Off Broadway. His second play, "Pride in the Falls of Autrey Mill" premiered at the Signature Theatre just outside Washington, D.C.

**MATTHEW PLOUFFE (Producer)** oversees all aspects of production company Material Pictures, where he has been a producer and executive since he partnered with Tobey Maguire in late 2011. The pair produced Edward Zwick's Bobby Fischer biopic *Pawn Sacrifice*, starring Maguire, Liev Schreiber, Peter Sarsgaard and Michael Stuhlbarg; J Blakeson's YA film *The 5<sup>th</sup> Wave*, with Chloë Grace Moretz; and Craig Zobel's *Z for Zachariah*, starring Margot Robbie, Chiwetel Ejiofor and Chris Pine.

Plouffe and Maguire partnered with Australian investor Richard Weinberg in 2014 in order to take the company outside the traditional first-look system and create an in-house fund for new projects that Plouffe and Maguire could develop from the ground up. In 2017 Material quietly launched a new production-financing arm. That year, Plouffe produced award-winning music video director Ninian Doff's genre-bending *Boyz in the Wood*, starring Kate Dickie, James Cosmo and Eddie Izzard, as well as Robin Bissell's historical drama *The Best of Enemies*, starring Taraji P. Henson and Sam Rockwell.

**TOBEY MAGUIRE (Producer)** has produced 10 feature films and acted in over 20 in the course of a career that spans nearly 30 years. He and Matthew Plouffe began working

together in 2011 and partnered with Richard Weinberg in 2014. Together they have produced several films, including two from first-time feature directors: award-winning music video director Ninian Doff's genre-bending *Boyz in the Wood*, starring Kate Dickie, James Cosmo and Eddie Izzard; and Robin Bissell's historical drama *The Best of Enemies*, starring Taraji P. Henson and Sam Rockwell.

**MARGOT HAND (Producer)** formed Picture Films, a film and television production and consulting company, in 2008. Hand is an experienced film producer and executive producer and has extensive experience in the film industry. Over the last nine years she has worked on more than 30 films and television series, handling production, development, financing and business affairs.

Hand recently produced *Permission*, starring Rebecca Hall, Dan Stevens, Gina Gershon and Jason Sudeikis; *Meadowland*, starring Olivia Wilde, Luke Wilson, Giovanni Ribisi and Elisabeth Moss; and *Tumbledown*, with Jason Sudeikis and Rebecca Hall. She was a supervising producer on *Into the Forest*, starring Ellen Page and Evan Rachel Wood, and has co-produced the films *Welcome to Me*, *A Single Shot* and *Trust Me* as well as the animated television "Mighty Monsters" movies.

Next, Hand will produce Rebecca Hall's directorial debut *Passing*, with Ruth Negga and Tessa Thompson; war correspondent Kate Webb biopic *On the Other Side*, starring Carey Mulligan; and Ben Briand's directorial debut *Fever Heart*, starring Alexander Skarsgård. Hand also serves as an executive producer on the animated feature *Henchmen*, featuring voice performances by Rosario Dawson, James Marsden, Thomas Middleditch and Craig Robinson.

Hand has served as an executive producer on many films, including *JT Leroy*, starring Kristen Stewart, Laura Dern and Diane Kruger; *I Saw the Light*, with Tom Hiddleston and Elizabeth Olsen; *The Driftless Area*, starring Anton Yelchin, Zooey Deschanel, Frank Langella and Ciarán Hinds; *The Cleanse*, with Johnny Galecki, Anna Friel, Oliver Platt and Anjelica Huston; *Son of a Gun*, starring Ewan McGregor, Alicia Vikander and Brenton Thwaites; and *Rudderless*, with Billy Crudup, Anton Yelchin and Selena Gomez.

Hand's other film credits include *Miss Julie*, *Kill Me Three Times*, *Lullaby*, *Electric Slide*, *Elsa & Fred*, *Supremacy*, *Ginger & Rosa*, *Decoding Annie Parker* and *The English Teacher*.

For almost four years Hand consulted for Bron Studios as a producer, executive producer and VP of business affairs. There, she helped oversee Bron's film development and

production efforts. She also served as a film committee member for Media House Capital, a senior lender in the film and television industry.

Hand is originally from St. John's, Newfoundland, and graduated with honors from Memorial University of Newfoundland, where she studied international finance. She began her film career as a production executive with Insight Films Studios in Vancouver, where she helped supervise over \$250 million in productions.

**RICHARD WEINBERG (Executive Producer)** is Managing Director and CEO of Terrace Tower Group, a diversified real estate and investment company. TTG's interests span the retail and commercial property sectors in Australia and the U.S. Weinberg has been active in diversifying TTG's asset and investment base to include a broad portfolio in sports management, media, entertainment, technology and the arts. He is a founding partner of Material Pictures, Iconic Images and 8 Angel. Weinberg is also a member of the advisory boards at NeueHouse, Monthly Gift and Del Toro.

**JOLIAN BLEVINS (Co-Producer)** has been working on films in New York for almost 15 years. During that time he's worked on more than 40 feature films and television shows. Blevins served as second assistant director on such films as *Winter's Bone*, *Shame*, *Margin Call* and *Robot & Frank*. Since 2012 he has worked as a unit production manager and co-producer on projects such as *God's Pocket*, *Bushwick*, *The Vanishing of Sidney Hall* and *Late Night*. Blevins is currently finishing up the first season of "God Friended Me," for CBS.

**SEAMUS TIERNEY (Director of Photography)** is a distinguished AFI graduate and award-winning cinematographer who has shot over 30 feature films as well as an array of television projects, documentaries and comedy specials. He first gained recognition for Max Mayer's breakout *Adam*, starring Hugh Dancy and Rose Byrne, and then immediately followed this with Josh Radnor's directorial debut *Happythankyoumoreplease*, which won the Sundance Audience Award in 2010.

More recently Tierney worked with Lauren Miller Rogen on the 2018 feature *Like Father*, starring Kristen Bell, Kelsey Grammer and Seth Rogen. His other films include Lake Bell's *In a World...*, Sean Mewshaw's *Tumbledown* and Gavin Wiesen's *All Nighter*. Tierney also shot Sarah Silverman's Netflix special "Sarah Silverman: A Speck of Dust," which was nominated for an

Emmy Award® (Outstanding Variety Special) in 2017, as well as several episodes of HBO's "Animals."

**ERIN MAGILL (Production Designer)** is a production designer splitting her time between California and New York. She recently designed the Sundance favorite *Hearts Beat Loud*, directed by Brett Haley and starring Nick Offerman and Kiersey Clemons. Her latest works include *Enclosure*, Rachel Rose's period film installation for the Park Avenue Armory/Luma Arles; Carlo Mirabella-Davis' feature *Swallow*, and the TBS pilot "Twenties," created by Lena Waithe.

Born and raised in the Bay Area, Magill received a B.S. in design and film studies from UC Davis and an M.F.A. in production design from the American Film Institute. While at AFI, she was selected as the AFI representative to Design Showcase West and was the recipient of the Fisher Fellow Award, annually given to someone who best personifies the philosophy of filmmaking as a collaborative art form.

Magill started her career at Pixar Animation Studios, working within the art department on *Ratatouille* and *Toy Story 3*. She then moved into the live-action space as an art director and honed her craft on television projects such as "Mad Men" and "The Romanoffs," for Matthew Weiner, and HBO's "Insecure." She quickly transitioned into production design with the critically acclaimed independent films *Kicks*, directed by Justin Tipping; *Tramps*, directed by Adam Leon; and *Love After Love*, directed by Russell Harbaugh. She also designed the period film *Flock of Four*.

**CASEY BROOKS (Editor)** is a New York-based editor of both narrative features and documentaries, including *Obvious Child* (2014), *Landline* (2016), *Buffaloed* (2019) and *Plimpton!* (2012). Over the past few years he has also worked with the TV channel Viceland, editing shows such as "King of the Road," "Epicly Later'd" and "Traveling the Stars With Action Bronson." He has other interests outside of editing, but he doesn't want to get into all of that right now.

**STACEY BERMAN (Costume Designer)** is a costume designer and artist working in film and performance art. Her work this season can be seen at Lincoln Center's Rose Theater, in a pairing of Gluck's opera "Orfeo ed Euridice" and Matthew Aucoin's "The Orphic

Moment”; in a presentation of Gerard & Kelly’s “Modern Living,” at Pioneer Works; and in Desiree Akhavan’s feature film *The Miseducation of Cameron Post*, winner of the Grand Jury Prize at Sundance in 2018.

Originally from Needham, Massachusetts, Berman moved to New York to study art history at Columbia University’s Barnard College. After graduating, she cut her teeth designing music videos, commercials and shorts. Her distinct visual style and unparalleled work ethic quickly got the attention of prominent feature directors, and she went on to design such critically acclaimed films as Rebecca Thomas’ dramedy *Electrick Children*, Shawn Christensen’s mystery *The Vanishing of Sidney Hall* and Aaron Schimberg’s *Chained for Life*. She returned to Sundance this year with *The Sunlit Night*.

Berman lives in New York and works all over the world.

**DUNCAN THUM (Composer)** is a two-time Emmy nominee and multi-instrumentalist based in Los Angeles. A host of sonic explorations saw Thum become a founder of Los Angeles’ DIY music scene fixture Pizzal and perform at Walt Disney Concert Hall with Glenn Branca’s “Hallucination City” symphony. His muse crystallized in writing music for film, in which story and image provide a poignant context for his eclectic background.

The composer’s notable credits include an Emmy-nominated score for Netflix’s “Chef’s Table,” the feature film *The Iron Orchard*, animated series “Lego Ninjago: Masters of Spinjitzu,” feature documentaries *Dealt*, *Off the Rails* and *I’ll Sleep When I’m Dead*, documentary series “Hot Girls Wanted: Turned On” and short film *The Restoration*.

Thum is a graduate of USC’s esteemed SMPTV (formerly known as the Scoring for Motion Pictures and Television) program.

**LAURA ROSENTHAL (Casting Director)** has collaborated with some of today’s most respected directors, producers and visual artists. She won Emmys for Outstanding Casting of a Miniseries for HBO’s “Olive Kitteridge” and “Mildred Pierce.” In 2008 Rosenthal shared in Film Independent Spirit’s inaugural Robert Altman Award (Best Ensemble Cast) for Todd Haynes’ *I’m Not There*. Subsequently, she was inducted into the Academy of Motion Picture Arts and Sciences.

Most recently, Rosenthal cast Guy Nattiv's *Skin*, starring Jamie Bell, and Paul Dano's directorial debut *Wildlife*, with Carey Mulligan and Jake Gyllenhaal. The year 2018 also brought the horror favorite *A Quiet Place* and Shawn Snyder's *To Dust*. Rosenthal's upcoming projects include the limited series "Unbelievable," for Netflix, Liz Garbus' narrative feature debut *Lost Girls* and an untitled Todd Haynes film starring Mark Ruffalo.

A sample of the casting director's other feature credits include *The Kids Are All Right*, *20th Century Women*, *Carol*, *This Must Be the Place*, *The Messenger*, *Chicago*, *Jesus' Son*, *Analyze This* and *Far From Heaven*.

**MARIBETH FOX (Casting Director)** has worked with Laura Rosenthal Casting for 11 years. She has had the privilege of working alongside major talents such as Todd Haynes, Paolo Sorrentino, Oren Moverman, Joachim Trier, Ed Burns, Anton Corbijn and Lisa Cholodenko, as well as up-and-coming feature directors Guy Nattiv, Olivia Newman and Paul Downs Colaizzo. Fox's credits include HBO's "Olive Kitteridge" and "Mildred Pierce," Jay-Z's "Smile" music video, Todd Haynes' *Wonderstruck*, the surprise hit *A Quiet Place* and Liz Garbus' narrative feature debut, *Lost Girls*.

Most recently, Fox cast the features *Late Night* and *Sister Aimee* as well as the upcoming Amazon series "Modern Love."

**ANDREW HAUSER (Post-Production Supervisor)** is a freelance post supervisor based in New York who has overseen numerous independent films over the past seven years. His recent credits include *The Miseducation of Cameron Post*, *Like Father*, *Come Sunday* and *The After Party*. He has delivered to major independent distributors such as Netflix, Amazon, Sony and Lionsgate. Films he has worked on have played at such prestigious festivals as Sundance, Toronto, SXSW, Berlin and Tribeca.



Unit Production Manager	<b>JOLIAN BLEVINS</b>
First Assistant Director	<b>THOMAS FATONE</b>
Second Assistant Director	<b>KIM THOMPSON</b>

**CAST**  
**(in order of appearance)**

Brittany	<b>JILLIAN BELL</b>
Shannon	<b>JENNIFER DUNDAS</b>
Doctor Falloway	<b>PATCH DARRAGH</b>
Gretchen	<b>ALICE LEE</b>
Molly	<b>ERICA HERNANDEZ</b>
Drunk Guy	<b>MAX PAVA</b>
Catherine	<b>MICHAELA WATKINS</b>
Glenn	<b>ADAM SIETZ</b>
Terrence	<b>DAN BITTNER</b>
Dev	<b>MIKEY DAY</b>
Demetrius	<b>LIL REL HOWERY</b>
Cici	<b>KATE ARRINGTON</b>
Telsa	<b>BETH MALONE</b>
Seth	<b>MICAH STOCK</b>
Peter	<b>ESTEBAN BENITO</b>
Dana	<b>NADIA QUINN</b>
Jern	<b>UTKARSH AMBUDKAR</b>
David	<b>JURI HENLEY COHN</b>
Ryan	<b>PETER VACK</b>
Snobby Artist Man	<b>PASCAL YEN-PFISTER</b>
Snobby Artist Woman	<b>MIRIAM A. HYMAN</b>
Michael	<b>GENE GABRIEL</b>
Drunk Woman	<b>GINA COSTIGAN</b>
Jasmine	<b>SARAH BOLT</b>
Matty	<b>IAN UNTERMAN</b>
Waiter	<b>ROBERT GARCIA CABERA</b>
Overweight Woman	<b>MAIA NKENGE WILSON</b>
Marathon Worker	<b>FRANCES EVE</b>
Stunt Coordinator	<b>PETE KLEIN</b>

**PRODUCTION**

Production Supervisor	<b>DUPAL PATEL</b>
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A Camera Operator/Steadicam	<b>BILL SAXELBY</b> <b>BRANDON SUMNER</b>
A Camera 1st Assistants	<b>ANDREW BRINKMAN</b> <b>ALEC NICKEL</b>
A Camera 2nd Assistant	<b>ZACK GRACE</b>
A Camera 2nd Assistant	<b>NOLAN MALONEY</b>
Still Photographers	<b>JON PACK</b> <b>GWEN CAPISTRAN</b> <b>ANNA KOORIS</b>
B Camera Operator	<b>JANICE MIN</b>
B Camera 1st Assistant	<b>ANDREA ROMANSKY</b>
B Camera 2nd Assistant	<b>KYLE GORJANC</b>
Loader	<b>CHRISTINA CARMODY</b>
Script Supervisor	<b>AMINA EL ETREBY</b>
Additional Script Supervisor	<b>KIM RIDEOUT</b>
Gaffer	<b>ZACHARY SULLIVAN</b>
Best Boy Electric	<b>CALLUM SHAW</b>
Genny Operator	<b>JOSH KUNDERT-GIBBS</b>
Electrics	<b>ADAM BORCHARDT</b> <b>BROOKS GIRMAN</b> <b>JESSE MORITZ</b>
Key Grip	<b>WILL GOTTLIEB</b>
Best Boy Grip	<b>SASFIELD KING</b>
Dolly Grip	<b>AUSTIN CASTELO</b>
Company Grip/Dolly Grip	<b>ANDREA BOGLIOLI</b> <b>GABRIEL SOLORZANO</b>
Additional Grips	<b>ADAM ENDRES</b> <b>LUCAS MALO</b> <b>ALICIA McDANIEL</b>
Art Director	<b>NAOMI MUNRO</b>
Art Department Coordinator	<b>ELISE CLARK JOHNSON</b>
Graphic Designer	<b>MICHELLE PETERS</b>
Featured Photography Work by	<b>TY COLE</b>
Art Production Assistants	<b>LOLA SHERWOOD</b> <b>ANGEL BELLERAN</b> <b>OLUYEMI FINERSON</b> <b>RICHARD ALEMAN</b> <b>TYLER WAUGH</b>
Art Intern	<b>JEAN-LUC SWIFT</b>
Set Decorator	<b>KIM FISCHER</b>
Leadman	<b>BOWORNDEJ WANGKEO</b>
Set Decoration Shopper	<b>LINDSAY STEPHEN</b>
On-Set Dresser	<b>BECCA BANKS</b>
Set Dressers	<b>VICTOR VASQUEZ</b> <b>ZACH CHEVOLA</b>
Additional Set Dressers	<b>ASHLEY ENGELS</b> <b>COURTNEY HENDRICK</b> <b>DANIEL KOLPIN</b> <b>THEON TELFAIR</b>

Construction Coordinator	<b>RICHARD HEBRANK</b>
Key Carpenter	<b>PATRICK BENVENUTO</b>
Construction Key Grip	<b>LEE SHEVETT</b>
Charge Scenic	<b>JOHNNE ESHLEMAN</b>
Scenic	<b>ALLEGRA CROWTHER</b>
Wardrobe Supervisor	<b>JILLIAN DAIDONE</b>
Key Costumer	<b>ZINNIA KIM</b>
Costume Coordinator	<b>NELL SIMON</b>
Additional Costumers	<b>SARAH LAPINKSKI</b>
	<b>GRACE GRAHAM</b>
	<b>LAUREN PIVIROTTTO</b>
	<b>BLAIR MAXWELL</b>
	<b>RACHEL EISEMANN</b>
	<b>KAREN BOYER</b>
Additional Shopper	<b>MEGAN EVANS</b>
Prop Master	<b>SEAN DOLAN</b>
Assistant Prop Masters	<b>ALISON MELILLO</b>
	<b>RAIYSA EPPS</b>
Production Sound Mixer	<b>RICHARD HART</b>
Boom Operator	<b>TROY MARRERO</b>
Additional Boom Operator	<b>GREGORY DeCELLIO</b>
Make-Up Department Head	<b>SCOTT HERSH</b>
Key Make-Up Artists	<b>VALERIE CARNEY</b>
	<b>MIA VARRONE</b>
SFX Make-Up Artists	<b>TOM DENIER JR.</b>
	<b>VINCENT SCHICCHI</b>
	<b>KELLY BUDD</b>
Hair Department Head	<b>DENNIS POLANCO</b>
Key Hair Stylist	<b>MICHAEL THOMAS ZAMBRANO</b>
Hairstylists	<b>KELLY NOVOBIELSKI</b>
	<b>TONI ROMAN</b>

Production Coordinator	<b>KARLA STRUM</b>
Production Secretary	<b>STEVEN RICARDO</b>
Office Production Assistants	<b>STEPHANIE GAUDINIER</b> <b>KATHERINE CURTIS</b> <b>NICHOLAS ROUTH</b>
Assistant to P. Downs Colaizzo	<b>KIM ROSEN</b>
Assistant to T. Maguire	<b>MARK LODATO</b>
Office Production Intern	<b>KINDER LABATT</b>
First Assistant Directors	<b>CHRISTOPHER "KIT" BLAND</b> <b>DON JULIEN</b>
2nd 2nd Assistant Director	<b>LUKE TOMALIN SHERMAN</b>
Additional 2nd Assistant Directors	<b>ALEX CONWAY</b> <b>LIZA LASSER</b>
Key Set Production Assistant	<b>THOMAS McKENNA</b>
Set Production Assistants	<b>KEVIN ALEXANDER</b> <b>CJ COLANDO</b> <b>PHIL FRANCE</b> <b>LUISA LANGE</b> <b>EVAN ELWELL</b> <b>SHYANNE FRENCH</b> <b>RUTHANNE PETITTO</b> <b>ALEXANDER WINTERBERG</b>
Unit Production Assistant	<b>DONTA SILVIA</b> <b>EVA OWENS</b>
Location Scout	<b>LEE ROSENBERG</b>
Set Medic	<b>BOP TWEEDIE</b>
Production Accountant	<b>JOSEPH LOMBARDI</b>
1st Assistant Accountant	<b>PETER LOMBARDI</b>
Accounting Clerk	<b>DANI LASSER</b>
Location Managers	<b>KARA JANECKO</b> <b>TIMOTHY GOLDBERG</b>
Assistant Location Manager	<b>DEXTER WISEMAN</b>
Key Location Assistant	<b>KELLY ULMER</b>
Location Assistant	<b>BRAULIO BASALDUA</b>
Parking Coordinator	<b>DAVID LAURENTIN</b>
Parking Production Assistants	<b>PAUL ALVAREZ</b> <b>JUNIOR ANTONIO</b> <b>ELGIE ARVELO</b> <b>JHONNY CUELLAR DIAZ</b> <b>JUAN GONZALEZ</b> <b>TOMMY MARTINEZ</b> <b>JOSE TAVERAS</b> <b>KEVIN WILSON</b> <b>TRACY WONG</b>
<b>Marathon Crew</b>	
Director of Photographer	<b>KATE PHELAN</b>
Camera Operator	<b>MICHAEL HAUER</b>
1st Assistant Camera	<b>BAYLEY SWEITZER</b>
2nd Assistant Camera	<b>JACK BERNER</b>
Loader	<b>GEORGE LOCKSHIRE</b>

Casting Associate **DANIEL FRANKEL**  
Extras Casting **KEE CASTING**

Extras Casting by **KAREN ETCOFF**

Transportation Captain **MARK DOLCE**

Drivers

**RICHARD CELLA**  
**GEORGE ONEILL**  
**JOHN CROWE**

**JOHN GUGLIELMI**  
**DANIEL RIORDAN**

**JOHN MARSH**  
**THOMAS SCHWEIKER**  
**NEAL WILLIAMS**

Catering **TRIBE ROAD CATERING**  
**ANDREW GILBERT**

Head Chef **JACOB MEIS**

Chefs **ARIEL LEVENTON**  
**DEREK WILLIS**

Assistant Chef **VINCENTE CANARIO**

Key Craft Services **EVA VEDOCK**

Assistant Craft Services **WILLIAM SEPULVEDA**

Assistant Craft Services **MAYLI RAMOS**

#### POST PRODUCTION

Post Production Supervisor **ANDREW J.D. HAUSER**

Additional Editing by **PETER TESCHNER**

Assembly Editor **NICHOLAS ELLSBERG**

Assistant Editors **JUSTIN ROSEN**  
**RANDI ATKINS**  
**ELAN GOLOD**

Post Production Sound Facility

#### SOUNDTRACK FILM AND TELEVISION

Supervising Sound Editor / Re-Recording Mixer **RIC SCHNUPP**

Sound Effects Editor **ROLAND VAJS**

Dialogue/ADR Editor **KRISTIN CATUOGNO**

Foley Editor **TYLER NEWHOUSE**

Foley Artist **NICK CAMELA**

ADR Mixer **MARK DeSIMONE, C.A.S.**

ADR Recordist **KRISTIN CATUOGNO**

Foley Mixer **CONNOR NAGY**

Mix Re-Recordist **JAY FISHER**

Post Production Sound Facility Producer **EMILY GILMER**

Music Supervisor **WINSLOW BRIGHT**

Music Editor **JOHN M. DAVIS**

Additional Music  
**TYLER SABBAG**  
**DAVID BERTOK**  
**JON NATCHEZ**  
**SUSAN DE KAM**

Guitars **DUNCAN THUM AND DAVID BERTOK**  
Percussion **TYLER SABBAG**  
Horns **JON NATCHEZ**  
Clarinet **URIEL VANCHESTEIN**  
Piano **SUSAN DE KAM**  
Vocals **ASHLEY KNIGHT**

Recorded and Mixed at Studio Animaux by **TYLER SABBAG AND DUNCAN THUM**

Visual Effects by  
**WILD UNION POST**

Visual Effects Supervisor **ALEX NOBLE**

Compositing Supervisor **DULANY FOSTER IV**

Compositor **DELANY PORTER**

Rotoscope Artist **ADHIKARI SAHOO**

Digital Intermediate by  
**LIGHT IRON**

DI Colorist **SEAN DUNCKLEY**

DI Producer **MATT HUBERT**

DI Editor **KEVIN SZCZEPANSKI**

DI Executive Producer **FREDDY HERNANDEZ**

Data Management **ALLYSON GEIGER**

DI Assists  
**RYAN DUFFY**  
**RACHAEL BLACK**

DI Management  
**PETER CIONI**  
**MIKE SILVON**

Engineering  
**CARLOS CANO**  
**CHRIS CARAVELLA**  
**VINCE PALAZZO**  
**PHIL POLI**

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**MATERIAL PICTURES**

Production and Development Executive **CHARLIE McSPADDEN**

Accountant **VINCE MAGUIRE**

Assistant to M. Plouffe **TIFFANY McDONALD**

Script Clearance Research **HOLLYWOOD SCRIPT RESEARCH**

Clearance Coordinator **JACQUELYN A. GIBBONS**

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**GREENSLATE**  
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Goldcrest Head of Production

**GRETCHEN MCGOWAN**



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## SONGS

### LONE RANGER

Performed by Gyom  
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### EMOJI

Performed by Au/Ra  
Courtesy of Sony Music Entertainment UK Limited & Columbia Records  
By arrangement with Sony Music Entertainment  
Written by Jamie Stenzel, Andrew Frampton, Max Farrar  
Published by WB Music Corp. (ASCAP) OBO Warner Chappell Music, Andrew Frampton Music / BMG Gold Songs (ASCAP) All rights administered by BMG Rights Management (US) LLC, Copyright Control (BMI)

### HIDDEN

Superpoze  
Written and Produced by GABRIEL LEGELUX  
WB MUSIC CORP. (ASCAP) OBO WARNER CHAPPELL MUSIC FRANCE SA  
Mixed by Alf at Studio Bleeps  
(p) & (c) 2017 Combien Mille Records - Grand Musique Management

### SUNRISE BOULEVARD

Performed by Gemini Rising  
Courtesy of GR Records  
Written by: Marco Niemerski (GEMA), Flora Cutler (GEMA), Lester Mendez (BMI)  
Courtesy of Ingrooves Music Publishing  
By Arrangement with Ingrooves Licensing Services  
Courtesy of Kobalt Administered by Kobalt Music Group Ltd.

### OPENING

Superpoze  
Written and Produced by GABRIEL LEGELUX  
WB MUSIC CORP. (ASCAP) OBO WARNER CHAPPELL MUSIC FRANCE SA  
Mixed by Alf at Studio Bleeps  
(p) & (c) 2017 Combien Mille Records - Grand Musique Management

### SHOW TALKED WINDOWS

Performed by Sumie  
Courtesy of Bella Union/ [PIAS]  
Written by Sandra Sumie Nagano  
BMG Gold Songs (ASCAP) on behalf of Bella Union Music (ASCAP)  
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### GOOD AS HELL

Written by Melissa Jefferson and Eric Frederic  
Performed by Lizzo  
Courtesy of Nice Life Recording Company and Atlantic Recording Corp  
By arrangement with Warner Music Group Film & TV licensing  
Published by Sony/ATV Songs LLC, Frederic And Ried Music, Songs From The Boardwalk, and Lizzo Music Publishing

### ORIGINAL

Utkarsh Ambudkar  
From the album Vanity  
Jan 19, 2019

### ON THE MOUNTAIN TOP

Written and Produced by Gabriel Legelux  
WB Music Corp. (ASCAP) OBO Warner Chappell Music France SA  
Mixed by Alf at Studio Bleeps  
(p) & (c) 2017 Combien Mille Records - Grand Musique Management

### HONEY DO

Written by Drew Citron and Frankie Rose  
Performed by Beverly  
Courtesy of Kanine Records  
By arrangement with Terrorbird Media

### IN YOUR EYES (FEAT. CHARLOTTE DAY WILSON)

Performed by BADBADNOTGOOD  
Courtesy of Innovative Leisure  
Written and composed by Chester Hansen, Alexander Sowinski, Matthew Tavares, Leland Whitty and Charlotte Day Wilson (SOCAN)  
Published by Third Side Music and Stone Woman Music, Inc. Administered by Kobalt Music Group Ltd.



**SOMETHING ON YOUR MIND**

Performed by Karen Dalton  
Courtesy of Light in the Attic Records, LLC  
Written by Dino Valenti  
Courtesy of Modern Works Music Publishing

**ON AN ISLAND**

Performed by William Wild  
Courtesy of Sony Music Masterworks  
By arrangement with Sony Music Entertainment  
Written by Garrett Sale

**DREAMS-COME-TRUE-GIRL**

Performed by Cass McCombs  
Courtesy of Domino Recording Company  
Written by Cass McCombs [BMI]  
Published by Heavy Duty LLC  
Administered by Songs of Kobalt Music Publishing, Inc.

**SAVED BY THE BELL- MAIN TITLE**

Songcode: N51446  
Written by Scott Russell Gale  
Published by Universal Music Corp. on behalf of Barter Music, Inc (ASCAP)

**ANGRY TEEN THEME**

Published by Eli Makes Beats (ASCAP)

**HAUL FEAT. MOHNA**

Performed by Christian Loffler and Mohna Steinwider  
Courtesy of Manners McDade (Ki Records)  
Courtesy of MANNERS MCDADE MUSIC PUBLISHING LTD (PRS) administered by Downtown Music Publishing LLC

**DREAMING WILD**

By Immersive Music  
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**SAYONARA**

Performed by Rebecca & Fiona  
Courtesy of RCA Records  
By arrangement with Sony Music Entertainment  
Courtesy of Universal Music AB  
Written by Andreas Pfannenstill, Henrik Jonzon, Fiona Fitzpatrick, Rebecca Scheja STIM-NCB  
Published by EMI Blackwood Music, Inc, (BMI) obo EMI Music Publishing Scandinavia AB (STIM), Andreas Pfannenstill Publishing Designee, EMI Music Publishing Scandinavia AB (STIM), Henrik Jonzon Publishing Designee, Mr. Radar Music Group AB/Kobalt Songs Music Publishing AB (ASCAP) and Mr Radar Music Group Ab Administered by Kobalt Music Group Ltd.

**YOUR FIRST LIGHT MY EVENTIDE**

Performed by The Echelon Effect  
Written by David Walters  
By arrangement with Musicbed

**I'VE GOT SOMETHING GOOD**

Performed by Sam and Kitty  
Written by L Dandridge and W Weems  
Published by Fairshake BMI  
Courtesy of Four Brothers Records

**WE WERE HEROES-JP**

Written by Joshua Spacht  
Performed by Joshua Spacht  
Courtesy of Jingle Punks

**D-AL0027-06 REBORN (3MIN MAIN MIX)**

Composer: Jeffrey Robert Richardi (BMI)  
Publisher: Shen Yi Kai (BMI)  
Courtesy of the Diner Music

**OUTBOUND**

Performed by The Echelon Effect  
Written by David Walters  
by Arrangement with Musicbed

## **BRANCHES AND CONSTELLATIONS**

Performed by The Echelon Effect

Written by David Walters

by Arrangement with Musicbed

## **MILLION VOICES**

Performed by Otto Knows

Courtesy of Universal Music AB under license from Universal Music Enterprises

Written by Otto Jettman

Published by Universal - PolyGram Int. Tunes, Inc. on behalf of Universal Music Publishing AB

## **PLAINS OF DOVER**

Performed by Ceilidh

Written by Alexander Robin Bennich (100%) - STIM-NCB

Published by Lady of the Lake Music AB

Administered by Kobalt Music Group, Ltd.

## **NUMBER ONE**

Performed by Tove Styrke

Courtesy of Sony Music Entertainment Sweden AB & RCA Records

By arrangement with Sony Music Entertainment

Written by Carl Wikstrom Ask, Jan Kask, and Tove Styrke

Published by Sony/ATV Music Publishing Allegro (Scandinavia) KB and EMI Music Publishing Scandinavia AB

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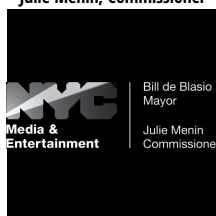
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